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SHINING TIME STATION

EPISODE #2
"Does It Bite?"

Second Draft
By Brian McConnachie

From characters and series storyline
created by Britt Allcroft and
Rick Siggelkow

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(FADE IN EMPTY STATION.
INFO DESK.)
(MR. C. CLIMBS UP ON THE
INFO. DESK AND WALKS ALONG
AND STOPS AT A STACK OF
CARDS. THEY CATCH HIS
ATTENTION AND HE READS,
MUMBLING TO HIMSELF. HE
CATCHES SOMETHING THAT
DISTURBS HIM.)

MR. C

Impossible! Ridiculous!

Foolishness!

(HE LOOKS AROUND TO SEE IF
THERE IS ANYONE TO HEED HIS
WORDS. THERE IS NO ONE.)

MR. C. (CONT'D)
(pointing)

This new train schedule
is Tommyrot, bolderdash
and cookoo. There isn't a
train on earth that can go
from Point Posky to
Clogyville in eleven
seconds. It's 14 miles.
And look here from
Doodletown to Turley in 18
hours. Why I can walk
from Doodletown to Turley
in 15 minutes and I'm only
a foot tall.

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(HE SPOTS A HUGE PENCIL, LUGS IT OVER AND BEGINS TO CORRECT THE ERRORS.)

MR. C. (CONT'D)

I'll have to write the
correct times in here...

(AS HE MAKES THE CORRECTIONS,
IN COMES STACY. SHE SPOTS
HIM AND DOES A DOUBLE TAKE.
SHE COMES OVER. SHE WATCHES
FOR A MOMENT AS HE MARKS UP
THE TRAIN SCHEDULES.)

STACY

What are you doing?

Stop that!

(SHE SNATCHES AWAY THE
PENCIL.)

STACY (CONT'D)

Those are the new,
train schedules. I'm
the only one who can
change those schedules.

(MR. C. SNATCHES IT BACK.)

MR. C.

They may be new . . .

(HE STARTS TO WRITE ON THE
SCHEDULE AGAIN.)

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MR. C. (CONT'D)

...but they're not

train schedules...

STACY

Give me that pencil!

MR. C.

Never! You can't get
from Buttertown to
Cubby Corners in 4
seconds!

(SHE GOES TO GRAB THE PENCIL
AND HE KEEPS IT FROM HER.
ENTER SCHEMER.)

STACY

What did you say?

SCHEMER

Ah, you are Miss Stacy
Jones. Is the Station
Master here?

(SHE JUMPS. TURNS, BLOCKING
HIS VIEW OF MR. C. SCHEMER.
NO SIGN OF MR. C. JUST THE
PENCIL.)
(FADES TO THE LEFT AND RIGHT
OF HER TO SEE WHAT SHE'S
HIDING.)

STACY

I'm the Station Master,
what can I do for you?

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SCHEMER
(looking around
cautiously)

It's a lovely station you
have here, yes indeed.

Lovely... but enough about
you. ...See those
machines over there?

]}? not talking about her

(POINTING TO CUT TO ARCADE
AREA.)

SCHEMER (CONT'D)

They're all mine. And I'm
thinking about putting in
more machines. Huge,
noisy, expensive machines.

I have big plans for
this place. Hey,
did you see the new
schedules I had printed
up?

(STACY TURNS AND TAKES ON TO
LOOK AT IT.
SCHEMER GETS TO LOOK BEHIND
HER AND SEES NOTHING. NO
SIGN OF MR. C. JUST THE
PENCIL.)

STACY

You had these schedules
printed up? Why ...these
schedules are all wrong.

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SCHEMER

I know. ~~So what!~~ Who *"That's great!"*
~~cares,~~ ...People miss
their trains and what
happens? They're stuck
with nothing to do. So
they put all their money
in my machines.

STACY

You're really a schemer,
aren't you?

SCHEMER

(proudly)
That's what they call *How did you know my name*
me.

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STACY

Well Schemer, these
schedules are worthless.

(getting angrier)

No, they're ^{worthless} more than
worthless, they're
misleading. Now what
have you done with the
real schedules?

SCHEMER

All right, take it easy.
Relax. It was just an
idea . . .

(RETURNS REAL SCHEDULES FROM
HIS POCKET.
HE BACKS AWAY WITH HIS HANDS
UP IN MOCK SURRENDER.)

(BACKING TOWARDS ARCADE SHE
TURNS AND LOOKS BEHIND THE
INFO. DESK.)

STACY

(whispering)

Yoo-hoo. . . Mr.
Conductor. Where are
you?

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(ENTER MICHAEL BONGAR,
JUGGLE/CLOWN. HE GOES TO
STACY AT INFO. DESK.
CONTINUES JUGGLING.)

STACY

Can I help you?

(HE MAKES A DOPEY/SILLY FACE.)

STACY (CONT'D)

I know! You want to go
to someplace silly?

(SHAKES "NO"
CLOWN INDICATES "EAR")

STACY (CONT'D)

... oh sounds like silly.

Billy... Crilly...

Dilly...

(CLOWN LICKS THE AIR.)

STACY (CONT'D)

Dillylick! You want the
the train to Dillylick!

(CLOWN NODS ENTHUSIASTICALLY.)

STACY (CONT'D)

Well. You take the
express to Peekey and
change at Wimbelgrin. You
have a half an hour.

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(CLOWN NODS THANKS. EXITS
STILL JUGGLING.)

(MATT ENTERS. HE SEES STACY
AND COMES OVER.)

MATT

Hi, Aunt Stacy.

STACY

Hello Matt. You know your
friend who lives in the
wall. . .

MATT

Mr. Conductor?

STACY

Yes, I owe him an apology.

I blamed him for changing
the schedules. Can you
help me find him.

and he was only trying to [] set things right

MATT

Sure.

(HE STARTS LOOKING AROUND.
HE OPENS THE "SORRY, WRONG
DOOR." SFX: A DRUM ROLL AND A
CRASHING GONG.)

MATT (CONT'D)

Nope, not in there.

(THE DOOR TO HARRY'S WORKSHOP
IS OPEN AND MATT WANDERS IN.)

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MATT

Mr. Conductor . . .

(MATT LOOKS UNDER HARRY'S DESK. THEN IN ONE OF HARRY'S DRAWERS. IN COMES HARRY.)

HARRY

Here! . . . What are you
doing in there?

(MATT SPINS AROUND,
SURPRISED.)

MATT

Ahh. . . I'm looking for
Mr. Conductor.

HARRY

You want to find a
conductor, son, you wait
out on the platform.

There aren't any
conductors in here. And
certainly not in my
drawer.

(MATT REMAINS FROZEN.)

HARRY (CONT'D)

Was there something else?

(MATT BACKS AWAY.)

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MATT

No, no. I was gonna
leave.

HARRY

There's the door.

(MATT RUNS INTO TANYA.)

TANYA

... Hi Matt. Where are
you going?

MATT

I was looking for
someone...

TANYA

Come on and say hi to my
Grandpa.

J
No, we just talking
to him

MATT

No, I don't want to.

TANYA

Why not?

MATT

I don't think he
wants me in his workshop.

TANYA

Are you afraid of him?

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MATT

Am not!

TANYA

Then come on. Let's go
see him.

MATT

Ah, I think I'll look for
Mr. Conductor instead.

TANYA

Who's Mr. Conductor?

MATT

He's the little guy who
lives in the wall.

TANYA

Oh, yeah, what is it like
an animal or something? 

MATT

No! He's a guy! Come on
and help me find him.

TANYA

A guy! A little guy?
Ah...no thanks. You can
go and look for him.

MATT

Now who's afraid?

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TANYA

I'm not afraid. I'm not
afraid of anything.

MATT

You are too . . .

TANYA

Am not. (PAUSE) Besides
You're afraid to meet *they need a verb*
my grandpa.

MATT

Yeah, and You're afraid
to meet Mr. Conductor.

(MATT SPOTS STACY WITH MR. C.
AT THE TICKET BOOTH. STACY
IS LAUGHING.)

MATT

There he is..come on...

(MATT GOES OVER.
HE TURNS TO WAVE TANYA OVER.
SHE SHAKES HER HEAD "NO".)

MR. C.

Hello Matthew. Matt
Matthew.

MATT

Hi.

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STACY

Mr. Conductor's been
talking to me about train
schedules in Sodor.

MATT

Did he tell you about
Thomas or Gordon?

STACY

No. What about Thomas or
Gordon?

MR. C.

Well, let me see here...

(MR. C. LOOKS TOWARDS TANYA.
MR C'S POV: TANYA SHYLY
PEEKING OVER. MR. C. TAKES A
LENGTH OF GOLD CHAIN THAT
RUNS ACROSS HIS WAISTCOAT, AT
THE END OF WHICH IS A WHITE
BATH TUB PLUG. HE LOOKS AT
IT AS IF IT WAS A WATCH...)

MATT

That's a bathtub plug.

MR. C.

You're absolutely right.

I keep it to remind me
that one day the Railroad

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MR. C.(cont'd)

will give a gold watch .

That's what they give you
when you've been around
as long as I have. But I
always know what
time it is.

MATT

How?

MR. C.

Why, I just look at that
big clock up there.

(MATT AND STACY LAUGH.
CUT TO:
TANYA IS STRAINING TO HEAR.
MR. C. NOTES TANYA OUT OF THE
CORNER OF HIS EYE.)

MR. C.
(in a voice loud enough
for Tanya to hear)

...I have some time. I'll
tell you a story ^{about} _{my friend}
Henry, the big green
engine. I have to warn
you, this is not a happy
story. (MOCK TEARS)

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MR. C.(cont'd)

So come with me now to
the (REGAINING HIMSELF)
far away land of Sodor.

(HE BLOWS A WHISTLE. THERE
IS A PUFF OF STEAM AND INTO
"THOMAS #3.)

(THOMAS EPISODE #3
AS WE COME OUT OF THE STORY,
THERE IS TANYA WITH HER MOUTH
HANGING OPEN.)

MR. C.
(to Tanya)

Hello there... Do you ever
wear green with red
stripes?

TANYA

Sometimes... What
happened to Henry? Did
he ever get out of the
tunnel?

(MR. C. CONSULTING HIS PLUG.)

Mr. C.

Whoops. AT the risk of
being quite late the
story of Henry must
wait. I promise
completing at our very
next meeting. So shake,
and we'll make it a date.

? *Don't wait*

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(MR. C. OFFERS HIS HAND.
TANYA SHAKES IT AND HE POPS
OFF.
TANYA DISPLAYS A DELIGHTED
SMILE.)

STACY

Imagine being afraid of
a few drops of rain...
If you get wet, you can
just dry off again.
Have you two ever been
afraid of anything?

(THEY LOOK AT EACH OTHER. A
PAUSE AND BOTH SHAKE THEIR
HEADS "NO".)

STACY

The dark? ... Big scary
dogs? ...Nightmares?

(THEY SLIGHTLY RELENT.)

TANYA

Sometimes.

MATT

Me too.

(STACY WALKS THEM TOWARDS THE
ANYTHING DOOR.)

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STACY

Well, it's all right to
be afraid. Everybody
is afraid of something.
Often we're afraid of
what we don't
understand... like...
bats.

(ANYTHING TUNNEL. FOOTAGE OF
BATS FLYING AROUND/BATS
SLEEPING.)

STACY (V.O.)

But when you examine a
bat you see they're just
mice with wings that like
to sleep upside down...

(A LION. THEN A CHARGING
LION. CUT FROM ANYTHING
TUNNEL TO:)

STACY (CONT'D)

Some things we should be
afraid of.

(CUT TO: SCHEMER LOOKS OVER
THE SONGS IN THE JUKEBOX. HE
LOOKS AROUND. NO CUSTOMERS.)

(SCHEMER SPOTS MATT AND
TANYA.)

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SCHEMER

Hey you two...

(THEY SPOT SCHEMER.)

SCHEMER

Come on over here.

(THEY COME OVER.)

SCHEMER

What are your names?

TANYA

I'm Tanya.

MATT

Matt.

SCHEMER

Now why aren't you kids
putting all your money in
these wonderful machines
of mine? Don't you want
to have any fun?

MATT

I don't have any money.

SCHEMER

No money! Then what are
you doing around here? Go
on. Grow up and get jobs
and earn a living. Then
come back. Go on.

around for kids
and spend all your money

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(THEY LEAVE.)

SCHEMER

Since there are no
customers around here, I
guess I'll have to spend
my own money...

(HE CAREFULLY, MISERLY, TAKES
OUT A NICKLE FROM A CHANGE
PURSE AND DROPS IT IN.
INT. THE NICKEL ROLLS DOWN.)

DIDI

There it is, like, sound
again. And I am El
Exhausted.

(TITO GOES TO SEE THE NICKLE.)

TITO

Hey, a 1971 nickel. I'm
keeping this one. That
was the year absolutely
nothing happened.

(SCHEMER AT JUKEBOX.)

SCHEMER

Hey, what's going on here?
Where's my song?

(INT. JUKEBOX)

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TEX

Who's yelling at us like
that, Rex?

REX

I think it's the feller
who owns this joint, Tex.

(THE JUKEBOX IS BEING SHAKEN.)

GRACE

Hey, quit that. We're on
our break.

(SCHEMER SHAKING JUKEBOX.)

SCHEMER

I'm going to get my money
back.

(SCHEMER TAKES HIS KEY AND
OPENS THE CHANGE BOX. IT IS
EMPTY.)

SCHEMER

Where's my money!!!!

GRACE

Give him back his nickel.

TITO

No, I found it. It's
mine. Do you know how
long I've been waiting
for a 1971 nickel?



a Buffalo nickel).

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(OUTSIDE OF JUKE BOX, SCHEMER GETS ON HIS HANDS AND KNEES AND TRIES PEEKING IN.)

(INT. JUKEBOX.)

DIDI

Hey. There is like a very
spooky dude looking in
here.. and I am not
totally thrilled!

(BIG CLOSE UP OF SCHEMER'S EYE.)

(TANYA AND MATT BY THE MURAL.)

TANYA

Mr. Conductor? Hello are
you in there?

(NO ANSWER. STACY AT THE TICKET BOOTH.)

STACY

Oh Matt...

(MATT COMES OVER.)

STACY (CONT'D)

Matt, take this to Harry
for me.

(SHE HANDS MATT A PHOTO ALBUM. SHE SEES HIM HESITATE.)

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STACY

Something wrong?

MATT

No... well, yes. Harry
doesn't want me in his
workshop.

STACY

I see. Well tell him I
sent you. I think he'll
be all right.

(HE RELUCTANTLY LEAVES. HE
GETS TO HARRY'S WORKROOM.
PEEKED IN. IT LOOKS EMPTY.
NO SIGN OF HARRY. HE DASHES
IN, TOSSES IT ON THE DESK AND
TURNS TO DASH OUT WHEN HE
RUNS INTO HARRY.)

HARRY

Whoa there, son. What's
the big hurry?

MATT

I was just leaving. My
Aunt Stacy sent me over
with your book.

HARRY

Did you find that
conductor you were
looking for?

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MATT

Yes sir.

(HARRY GOES TO DESK AND PICKS UP THE SCRAP BOOK.)

HARRY

Well, I'm glad he
wasn't in my drawer here.
The thought of a train
conductor being in my
drawer makes me nervous.

(SLOWLY TURNING THE PAGES.)

HARRY

And I'm not a man who
gets nervous. Scared,
sure. But nervous, naw.
I had one of the biggest
scares of my life when I
was about your age.

(HARRY POINTS TO A PICTURE IN THE SCRAP BOOK.)

HARRY

Do you see this engine
here...

(C.U. OLD STEAM ENGINE.)

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HARRY (V.O.)

I'll never forget the
first time I saw it  ~~her~~
rumble into the station.

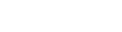
The wheels looked ten
feet high.

MATT

You were scared of a train
engine?

(DISSOLVE INTO FOOTAGE.)

HARRY

At first I was. It let
off a blast of steam that
about scared the pants 
~~her~~
off of me. Even when the 
~~she~~
whistle blew it 
~~she~~
frightened me. But 
~~she~~
at the same time I 
~~she~~
thought ~~it~~ was 
~~she~~
the most magnificent 
~~she~~
thing I'd ever seen.

Then after a while, I got 
~~her~~
a chance to ride in it 
~~she~~
It was mighty..

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HARRY (cont'd)

And I got to pull that
whistle, warning
everybody we were coming
through. I was hooked.
I knew I was going to be
a railroad man from that
moment on.

(CUT TO MATT AND HARRY. MATT
IS LOOKING OVER THE
PICTURES. HARRY GIVES A
PLEASED SMILE AT MATT'S
INTEREST.)

MATT

(pointing)

What's this one?

(CUT TO PICTURE.)

HARRY

Why that's Old 999. She
held the world's speed
record at 112 miles an
hour. That was back
in 1900.

(CUT TO TANYA BY THE MURAL.
SHE IS GOING ALONG THE WALL
LOOKING FOR WHERE MR. C.
COULD BE HIDING.)

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TANYA

Hello, Mr. Conductor...

(SHE PAUSES AT THE SOUND OF LAUGHTER COMING FROM HARRY'S WORKSHOP. SHE GOES AND PEEKS IN.)
(TANYA'S POV.
THE TWO ARE HAVING A GRAND TIME.)

MR. C.

Why don't you go in and
join them?

(SHE SPINS AROUND AND SEES MR. C. AT THE SWITCHHOUSE. SHE RUSHES TO HIM.)

TANYA

Mr. Conductor. I was
looking for you. You
promised you'd tell me
what happened to Henry
the green engine
You promised.

MR. C.

Yes, I did, didn't I.
And I shall. "Never
disappoint a child" is my
motto. You are a child,
aren't you?

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TANYA

Yes!

MR. C.

Very well. Back to our
sad, sad tale of Henry
walled up in the tunnel.

(THOMAS #4.
DISSOLVE BACK.
MATT HAS JOINED TANYA.)

MR. C. (CONT'D)

...Are you two becoming
great friends?

(THEY LOOK AT EACH OTHER,
SMILE AND NOD "YES".)

MR. C. (CONT'D)

Then you'll be able to
pull each ^{other} out of a jam
when you need to.

(CUT TO SCHEMER ON HIS HANDS
AND KNEES LOOKING IN THE
JUKEBOX. HE HAS A TOOL CHEST
WITH HIM. HE TAKES OUT A
MALLET.)

SCHEMER

I'll take this thing apart
piece by piece. Then I'll
get my nickel back.

(INT. JUKEBOX.)

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GRACE

Look man, will you give
him back his nickel? So
he'll finally leave us
alone.

TITO

Oh... all right. Good-bye
1971. Till we meet again.

(TITO WINDS UP AND ROLLS THE
NICKEL OUT.)
(EXT. SCHEMER. THE NICKEL
BOUNCES OFF OF HIS FOREHEAD.
HE PICKS IT UP AND RETURNS IT
TO HIS CHANGE PURSE. HE
STANDS UP AND SEES STACY.)

SCHEMER

This is a strange place.
My own machine tries to
swipe my own money. I'm
not sure I want to bring
in my new, big, noisy,
expensive, heavy machines
in here. I don't think
this place is good enough
for them...

(STARTS TOWARDS THE PLATFORM
EXIT. PAUSES. DISGUSTED.)

J why not switch
nickel on scheme.
for him a nickel
just a nickel
he doesn't appreciate
the ~~nickel~~

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SCHEMER

My own machines won't
even play anything for
me.

(ENTER JUGGLING CLOWN.)

(SCHEMER GIVES THE JUGGLING
CLOWN A TAKE.)
(HE WATCHES AS CLOWN GOES TO
STACY.)

STACY

Hi, you're back! Your
train to Dillylick will
be along any minute now.

(SCHEMER STANDS AT PLATFORM
EXIT.)

SCHEMER

I'm getting out of here.
This whole place is crazy!

(HE EXITS.)

(THE GANG SHRUGS AT HIS
CONDEMNATION.)

(INT. JUKEBOX.)

DIDI

The dude is outta here.

GRACE

That calls for something
special.

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TITO

Let's make music.

REX

Toe tappin' finger

snappin'

TEX

Happy time music.

TITO

One...two...three...

(CAMPTOWN RACES.
STACY, MATT, TANYA, HARRY
SMILE AT THE MUSIC AND GET
INTO THE SWING. CLOWN
JUGGLES & DANCING.
TRAIN PULLS IN.
THEY ALL DANCE OUT.)

(CREDITS.
FADE.)